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W. J. Hoffman

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The Marian Philatelist

PUBLISHED BY THE MARIAN PHILATELIC STUDY GROUP

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Whole No. 33

NOVEMBER 1, 1967



ANDORRA - French Administration: (Class 2). Set of 3 stamps released September 25, 1967 reproducing 16th century frescoes from the Maison des Valleees. The 0.60 value shows a DEPOSITION in which are seen the Dead Christ, the Sorrowful Mother, the other Marys, and Disciples. The other two stamps depict "Jesus Praying in the Garden" and what appears to be "The Kiss of Judas."

BRAZIL: (Class 6). Single stamp released August 15, 1967, 20 cts. value, depicting the "Rose of Gold" presented to OUR LADY OF APARECIDA by Papal Legate Cardinal Cicognani, at the Aparecida Shrine, in Brazil. The original is the work of Prof. Marchis.

A special Marian cancellation authorized for the first day of issue, see Brazil cancellation #34 and article on pages 87-88.



BRAZIL: (Class 1, 8). Issued October 12, 1967 a 5-centavos stamp commemorating 250th anniversary of the finding of the miraculous image. The beautiful and original image of OUR LADY OF APARECIDA is seen on the right above the new Basilica of Our Lady of Aparecida. A special Madonna cancellation authorized for

the first day of issue, see Brazil #37. An article on the image and shrine is on page 87.

COOK ISLANDS: (Class 1). Set of six stamps, plus souvenir sheets, released October 23, 1967 reproducing works of Paul Gauguin. The 1c value presents the "IA ORANA MARIA" (We Greet Thee, Mary), now in the Metropolitan Museum of Art, New York City. Stamp not available for illustrating; will be included in the

January 1, 1968 issue with an article.

COSTA RICA: A set of stamps depicting various churches was issued in August 1967. Stamps have not been obtainable, but we have read that the following will appear on the stamps:
5c - Church of La Soledad; 30c Church of La Merced; 35c Church of Our Lady of the Angels; 45c Ujarras Shrine of Our Lady of the Immaculate Conception; 5 col. Church of El Carmen. The 90c shows the Church of Desamparados, but we are not certain it is a Marian Church.



DAHOMY: (Class 1). Honoring the International Stamp Exhibition held at Riccione, Italy, on August 12, 1967, Dahomey overprinted the 200 Fr. value of its December 1966 issue (Scott C48, Michel 295, Yvert 50*, Gibbons 270), depicting Baldovinetti's MADONNA AND CHILD. The overprint reads "RICCIONE 12-29 Aout 1967." The denomination also changed to 150 Fr.

GREAT BRITAIN: (Class 1). The first of three Christmas stamps was issued October 18, 1967. Design shows a MADONNA AND CHILD by Murillo, value 4d. Original is in the Rijk Museum in Amsterdam. Stamp was not available for illustration, however, an article is on page 85.

GUATEMALA: (Class 3m, 8). Set of 7 airmail stamps recently issued; exact date not known. Six show various Colonial Churches of Guatemala. The 7c airmail value depicts the CHURCH OF LA MERCED in Antigua. A statue of OUR LADY OF MERCY is in the niche just above the main portal. Illustration and article on page 79.

MALTA: Set of 3 Christmas stamps, triptych style, released October 20, 1967, 1d, 8d, 1'4 values, depicting THE NATIVITY. Multicolors on gold background. Stamps not available for illustration; will be in the January 1967 issue.



MALTA: (Class 8). Set of four stamps issued September 12, 1967 for the Congress of International History of Architecture. The 1' value shows the facade of the COLLEGIATE CHURCH OF THE ASSUMPTION at B'Kara, built in the early 17th century and still considered a gem of Maltese architecture. The church is soon to be restored to its original plan.

NEW ZEALAND: (Class 2). Released October 3, 1967 Christmas stamp, 2-1/2¢ value, reproducing the ADORATION OF THE SHEPHERDS by Nicolas Poussin. Original in the London National Gallery. Illustration and article on page 86.

NIUE: (Class 2). The first Christmas stamp to be issued by this South Pacific Island belonging to New Zealand was released October 3, 1967. The design and value same as that for New Zealand's Christmas stamp. Illustration included with article on page 86.

PANAMA: (Class 1). Panama has done it again. A Famous Paintings set was released on August 22, 1967, plus souvenir sheets. The 0.05 balboas stamp reproduces a work by Ingres, THE VOW OF LOUIS XIII (MADONNA AND CHILD), done in 1824. Original in the Cathedral of Montauban, France. Illustration and article on page 86-87.



REUNION: (Class 8). Released September 24, 1967, overprint of France, Scott 1101, showing the CHAPEL OF NOTRE DAME DU HAUT at Ronchamp. Overprinted "CFA 20F."

ROMANIA: We saw a notice that on August 20, 1967 for the 450th anniversary of the founding of Curtea de Arges Monastery, a single 55 lei stamp was issued which showed the MONASTERY OF OUR LADY OF THE ASSUMPTION. To date we have not been able to locate this stamp.

ST. LUCIA: (Class 1). The first Christmas stamp to be issued by this British Colony in the West Indies was released October 16, 1967, 2 values of 4¢ and 25¢. The design depicts a Murillo painting, MADONNA AND CHILD WITH INFANT ST. JOHN. Original is in the London National Gallery. It is also known as the "Garvagh Madonna" and the "Aldobrandini Madonna." Stamp not available for illustration, will be included with article in the January issue.

SAN MARINO: (Class 8). Issued September 21, 1967 set of stamps depicting Gothic Cathedrals: 20 Lire - Amiens; 40 Lire - Siena; 80 Lire - Toledo 90 Lire - Salisbury.

The 170 Lire shows the Cologne Cathedral which is dedicated to St. Peter, with the Blessed Virgin as a secondary patron; therefore, we are not including it in the Marian category.

The same border design appears on all the stamps; it may be that the two statues are of the Blessed Virgin and St. Joseph, however no absolute confirmation has been obtained. The bases upon which the figures stand bear a resemblance to those seen on the West Portal facade of Chartres Cathedral.

Illustrations and articles on page 80-83.



SPAIN: (Class 8). Tourist set released July 27, 1967.

Angel Gil Diaz, Zaragoza, informs us that the CHURCH OF

SANTA MARIA DEL AZOQUE at Betanzos appears on the 10 centavos stamp, and the CHURCH OF OUR LADY OF THE O at Sanlucar de Barrameda is seen on the 6 pesetas stamp.

VATICAN CITY: Issued October 13, 1967, set of 3 stamps commemorating the 50th Anniversary of the Fatima Apparitions and Pope Paul's visit to the Shrine.

30 L value (Class 6) shows the three children, a sculpture located near the Basilica. 50 L value (Class 3m,7) Basilica with statue. 200 L value (Class 2) shows Pope Paul at prayer in front of OUR LADY OF FATIMA at the Shrine.



FORTHCOMING ISSUES

UNITED STATES: 1967 Christmas stamp, 5 cents value, showing Memling's MADONNA AND CHILD, in larger format, to be released November 6, 1967. First day of cancel to be at Bethlehem, Georgia. The U.S. District Court has ruled the stamp does not proselytize any particular religion. We have arranged to have available

first day covers (25 cents each) and maximum cards (35 cents each). Requests should be sent to W. J. Hoffman, 424 West Crystal View Avenue, Orange, California 92667.

AUSTRIA: Due for release in November 1967, a Christmas stamp, 2 schillings value, reproducing the central portion, BIRTH OF CHRIST, of the Veit Stoss Altar in the Benedictine Monastery at Salzburg. Altar carved in 1498.

WEST BERLIN: Due for release November 1, 1967, a 1 DM value, design reproducing a 1740 sculpture of the VIRGIN MARY by Anton Feuchtwanger. Original in the State Museum, Berlin.

BRAZIL: Exact date of release unknown, but a Christmas stamp is to be issued, with a special appropriate cancellation.

GIBRALTAR: Due for release November 1, 1967, two Christmas stamps, 2d and 6d values, featuring Stained Glass Window and a MADONNA AND CHILD.

GREAT BRITAIN: Two additional Christmas stamps. A 3d value, due for release November 27, will depict the ADORATION OF THE SHEPHERDS, School of Seville (Velasquez). A 1/6d value, also to be issued November 27, shows a work by Louis Le Nain, ADORATION OF THE SHEPHERDS. Both of these originals in the London National Gallery.

SPAIN: Scheduled for issue on November 24, 1967 a Monasteries series, 3-stamp set, which will show the principal entrance, general view and the cloisters of the Cistercian Monastery of Santa Maria at Veruela.

SPAIN: Due for release December 5, 1967, Christmas stamp, 1,50 value, reproducing a NATIVITY sculpture by Salzillo.

MARIAN POSTAL CANCELLATIONS

AUSTRIA:

49. Zirl, July 31, 1967. CRECHE. "Zirl, Crib Village." A different type of Zirl cancel. See Austria #20.

50. Lambach, October 13, 1967. MADONNA & CHILD, ST. ADALBERT, CHURCH OF THE ASSUMPTION AT LAMBACH. "900 years Lambach Frescoes." First day cancel used for the "Christ" stamp, reproducing a fresco in the Benedictine Abbey, Lambach. The Church of the Assumption dates from 1089.

BRAZIL:

34. Sao Paulo, August 15-22, 1967. AM MONOGRAM ROSE OF GOLD. "Rose of Gold, Aparecida, 15-22 August 1967." Special first day cancel for Rose of Gold Stamp.

35. Tijuca, Rio de Janeiro, July 15-22, 1967. MAYRINK CHAPEL. "Tijuca Week-Tradition and Progress." Chapel constructed by Francisco de Paule Mayrink in 1860 and where devotion is dedicated to "Our Lady of Carmel." (Note: Illustration will appear in the January issue.)

36. Sao Paulo, September 3-8, 1967. OUR LADY OF PENHA, PATRONESS OF SAO PAULO. "Our Lady of Penha, Patroness of Sao Paulo." Issued for 300th anniversary of the devotion to "Our Lady of the Rock" in Sao Paulo. Design shows coat-of-arms of the city of Sao Paulo. Cancellation authored by Dr. Angelo Zioni and design by Joao de Deus Cardoso.

37. Rio de Janeiro, October 12-15, 1967. OUR LADY OF APARECIDA. "Philatelic cancellation, Rio de Janeiro, 250th Anniversary of the finding of the Image of Our Lady of Aparecida." First day cancellation for issue of stamp depicting "Our Lady of Aparecida."

BELGIUM:

46. Mouscron, September 10, 1967. OUR LADY OF THE SEVEN DOLORS. "Philatelic Exhibition St. Gabriel Guild, Mouscron, 10-9-67." "Notre Dame des Sept Douleurs" is the Guardian Saint and Patroness of Mouscron. Special cancel authorized for a St. Gabriel Guild exhibition at Mouscron.

47. Peer, Limburg Province, October 14, 1967. OUR LADY OF THE SEVEN SORROWS. "Madonna Stamp Exhibit - Our Lady of the Seven Sorrows - Peer." Special cancellation authorized for an exhibit of Father F. de Troyer's Madonna Stamps.

FRANCE:

33. Moustiers Ste. Marie, 1967. PANORAMIC VIEW. (See France, Scott 1123). "The door of the gullet of Verdun - Its Ceramic Museum - Its chain and star." Regular meter cancel.

34. Le Puy Notre Dame, 1967. CHURCH LE PUY NOTRE DAME. "13th century Church - its wines - its mushrooms." Regular meter cancel.

35. Roc-Amadour, 1967. SHRINE OUR LADY OF ROC-AMADOUR. "Famous Site - Ancient Pilgrimage Place." (See France, Scott 570). Regular meter cancel.

36. Penne, 1967. BASILICA NOTRE DAME DE PEYRAGUDE. "Our Lady of Peyragude - its panorama - its Basilica." Regular meter cancel.

37. Etampes, 1967. CHURCH OF NOTRE DAME DU FORT. (11th century church at right; Town House at right). "Etampes -City of Art - Market in June." Regular meter cancel.

GERMANY:

62. Essen, September 10, 1967. GOLDEN MADONNA from the Essen Cathedral Treasury. "7th International Great Exchange - Oldest Madonna of the West - 10-9-67 - Official Festival Cover - Postal Stamp Exhibition." Special cancel authorized for Exhibition.
63. Stuttgart, October 15, 1967. CRUCIFIXION. (Mary Magdalen on left, St. John on right). "Stamp Exhibit of St. Gabriel Guild." Special cancellation for Exhibition.



Austria #49



Brazil #36



Brazil #37



Brazil #34



Austria #50

France #33



France #34



Belgium #46



Belgium #47



Germany #62



Germany #63



France #35



France #36



France #37

OUR THANKS TO the following for philatelic items, information, etc: General E. Pontes, Pierre Schmit, Jos. Koensler, Antonio Granella, Dr. Angelo Zioni, Frei Virgilio Berri, Angel Gil Diaz, Joseph Peeters, Eugen Trauner, Rev. R. Schwanzlberger, Paul Gauci.

CORRECTIONS

BRAZIL: Father Gil Machado, S.J. of Botafogo, Rio de Janeiro, has informed us that the church seen on the following stamps is that of the CHURCH OF THE IMMACULATE CONCEPTION of Botafogo

Scott C21 issued 1929; Scott C36 issued 1929; Scott 429 and 430 issued 1937.

Prior information identified the church as being that of Our Lady of Glory. This church, however, is seen in miniature on the December 1964 issue of Brazil, Scott 983, upper right.

AUSTRIA: Father Schwanzlberger, Lichtenau, has informed us that the Minorite Church identified as (23) on page 1 of the September issue is the "Church of the Holy Trinity." There are two Minorite Churches in Vienna, and the Minorite Church of Our Lady of the Snows is not included in the stamp issued June 8, 1967 showing a view of Vienna. The following Marian Churches do appear: (10) Twin towers of the University Church dedicated to THE ASSUMPTION OF MARY; (17) Redemptorist Church of ST. MARY ON THE STAIRS; and (2) Piarist Church of MARIA TREU (Espousal of Mary).

GUATEMALA: CHURCH OF LA MERCED - Antigua

This church is one of the city's best known edifices, and one of the few buildings which survived the earthquake. Until 1760, when the church was finished, the Mercedarians had lived on a very modest scale, first in Almolonga, where they arrived in 1537, and later in Antigua.

The great temple is two stories high, having three naves, two patios, an oratory and a hos-



pital. Its altars are considered to be the most beautiful in all of Guatemala. In 1745 a clock was placed in one of its two towers.

Its facade is carved with figures and designs.

The church is decorated with paintings and magnificent statues, especially one of OUR LADY OF MERCY wearing a golden crown adorned with jewels. It was rebuilt sometime after 1917 and the bell towers were removed.

A statue of OUR LADY OF MERCY is seen in the larged splayed niche before the choir light, just above the main portal. The statue further up, near the top, could also be a Madonna but no verification has been obtained.

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November 1, 1967

GOTHIC CATHEDRALS

W. J. Hoffman

Gothic art was a product of the Christian Faith and found its noblest expression in the Gothic Cathedral. The word "cathedral" means an episcopal church, one where the cathedra or seat of the Bishop is located. Today, however, the word is closely associated with "Gothic" just as "Basilica" is associated with the architecture of the early Christian Roman era. If one were to designate the evolution of religious edifices, it probably would be in this order: (1) The Temple, (2) The Basilica, and (3) The Cathedral.

Strange as it may seem, "Gothic" was first used in a derogatory manner and was intended to imply "barbaric." It is believed that Raphael originated the word as a basis for emphasizing the beauty of Renaissance art and architecture in comparison to that of the Gothic period. There is no doubt that the artists and builders of the Renaissance era believed that the Cathedrals of the Middle Ages were "barbaric" in taste and form, and lacked even a touch of Renaissance beauty.

Gothic architecture originated in and around the environs of Paris, then the center of cultural art, however, it was St. Bernard of Clairvaux who gave us the simple and chaste form of Gothic architecture. He believed that a place wherein God was worshipped should be simple and devoid of elaborateness, and he followed through on this belief in building the Cistercian Abbeys along this line.

Building a Cathedral was a project which took decades and often centuries. To build a magnificent Cathedral in less than forty years was considered a cause for scandal. The great Cathedrals of the Gothic period were all built between 1150 and 1300, and all were community projects, that is, people from the highest to the lowest born participated in one way or another as an expression of their love of God in providing a suitable place wherein to worship Him.

It seems that when one mentions the Gothic Cathedral there immediately comes to mind the pointed arch instead of the round one, the cross-form plan of the edifice, the towered west facade, and above all the stone sculptures which certainly must be designated as monumental for the period.

There were no bigger-than-life or monumental church sculptures prior to this period, mainly because early Christians did not wish to have God or man represented in stone figures, preferring to use mosaics and paintings for these representations. The primary basis for the Gothic Cathedral was that it stood as a tangible form meant to represent "The Heavenly City of Jerusalem" here on earth. The facade was meant to initiate the visitor in this belief and to prepare him for the interior and its Main Altar, the latter being considered the focal point of the Gothic Cathedral.

The stone figures, the paintings, the tapestries, etc. also served a purpose for they provided a means of educating the people of the Middle Ages who could neither read nor write. Subjects for the figures were taken from the Old and New Testaments, as well as from various traditions and legends. They also represented a philosophy for living a good life, such as the various symbols used to portray the virtues and vices. Grotesque figures were used to show the evil one encountered in daily life. Numbers were very important during this period and therefore were used quite frequently, most used were "three" for the Trinity and "four" for the Evangelists. Even weeds were used to portray the perils which crept into one's daily life if not attended to. Plants and vines were used unsparingly for these depicted Paradise, man's ultimate goal. In fact, nothing on earth, in heaven or in hell was excluded in these stone facades for each had a story to tell or a point to make for clearer understanding.

One art authority has written that only at the beginning of the 20th century did the Gothic Cathedral come into its own and now receiving the attention it deserves in the world of architecture. The simplicity and beauty of its form, with its Biblical stone facades, is now being acclaimed more and more.

Perhaps this brief prologue to San Marino's series of Gothic Cathedrals may provide the collector with a better understanding of the designs shown on the stamps.



NOTRE DAME CATHEDRAL OF AMIENS: This Cathedral is considered one of the most beautiful in France, if not the most beautiful. It is dedicated to OUR LADY, however, it has St. Firmin (or St. Firminus) as a secondary patron after the first Bishop of Amiens who brought Christianity to the region in 301 A.D. The third Bishop of Amiens built the first cathedral which was devastated by fire and Norman invasion on three separate occasions, and a fire totally destroyed it in 1218.

To the east of the first cathedral was a church dedicated to St. Firmin, and it was on this site that the new cathedral was built, over a relic of St. John the Baptist which had been brought to France from Constantinople in 1206. Its building was begun in 1220 by the 45th Bishop of Amiens, Evrard de Fouilloy, and its building continued until the 15th century although the nave was ready for services in 1236. When it was begun most of the other great cathedrals were well advanced in the building stage, and it was decided to have Amiens surpass them all by the lavish use of glass windows in place of the stone walls. Only a few of these beautiful windows have survived to the present day.

Robert de Luzarches drew the plans for Amiens. He was also named architect, together with Thomas and Renault de Cormont. Its foundation went down 26 feet. The ground plan was so well liked that it was used for many other churches, among them Cologne; its east end was used as a model in the building of Beauvais, Tours, Troyes, Antwerp, Limoges, Clermont-Ferrand, Rodez, Toulouse, Gerona and Barcelona churches.

A most unusual procedure was inaugurated in building Amiens, for its west end was begun first rather than the east end, which was customary. Amiens is 140 feet high, 442 feet long, has a triple nave with 16 side chapels. Its transept is 230 feet wide with 7 apsidal chapels. Three rose windows add to its beauty. The radiating chapels were completed in 1247, and the lateral chapels added in the 14th century. High Gothic style reached its climax in the interior of Amiens, for here its breath-taking height is dominant. This interior is accepted as a miracle of clarity and architectural technique. Its tower dates from the end of the 14th century.

Some of the greatest achievements in Gothic architecture are seen on the facade. The most inspiring of all the stone figures is that of "Le Beau Dieu" on the center portal of the west front, which was completed around 1230. Here Christ is shown as "The Teacher," holding a book in His left hand with the right extended with palm front-ward; a lamb and a wolf appear under the right and left feet. In the south portal is found the statue known as the "Golden Virgin," which is famous for its mischievous smile.

Amiens survived bombardment in 1918, 1940 and 1944, however, its original design was altered by the 19th century architect Viollet-le-Duc, who filled the gap between the two towers with a Gothic-style arcade called the "Bell Ringers Gallery."

Heading its list of treasures is the choir with its hundred wooden stalls, all carved with representations of some 4000 different persons. A 15th century patron of the art, Adrien de Herencourt, was the donor of this unequalled addition to the beauty of Amiens Cathedral.

VOTIVE CATHEDRAL OF THE ASSUMPTION OF SIENA: Siena is associated with St. Catherine, however, its Votive Cathedral, built on its highest hill, dominates the city and is a symbol of a promise kept.

The first Bishop of Siena, Florianus, was appointed in 313. The city became a republic in the 12th century. The 13th century saw Siena emerge as the intellectual, artistic and economic center of the era. Its hospitality was unsurpassed, and one of the city's gates bore the inscription, "Siena opens its heart to you."

Siena was the first city to be known as "Civitas Virginis," or "Virgin's City." This dedication took place in 1260, on the day before



the battle between Siena and Florence. Dante describes this eventful battle in his epic poem. The people of Siena were besieged by the Florentines and faced destruction. They chose a man named Bonaguida to lead them in a last attempt for survival. The night before the battle a procession was formed with the people and soldiers walking to the church, and there they placed the keys of the city on the altar and asked Our Lady's help for deliverance. That night a heavy mist hung over the city, and the Sienese saw in this a sign that Our Lady had taken them under her protective mantle. The next day's battle was long and furious, but the Sienese were victorious. In thanksgiving they vowed to complete and decorate their cathedral.

The cathedral, built on the highest of the three hills of Siena, had been started in 1196 and by 1215 most of the essential parts were completed. The apse was finished in 1257 and work on the dome was begun in 1259. Following the victory in 1260, completion of the cathedral was undertaken in all earnestness. The cupola was finished in 1264 and the tower in 1270. The west facade was built in 1284, according to the plans of Giovanni Pisano, and in 1317 Camaino di Crescentino enlarged the eastern portion.

With the vow in mind, in 1331 the Sienese decided that even though the cathedral was not yet finished it was too small. They elected to build a cathedral which would surpass in magnificence all the other churches in Italy. In 1339 Londo di Pietro began the new church, with the old one becoming the transept. However, the plague in 1348 brought abandonment of this grandiose plan.

The Sienese did not give up, and just as soon as possible took up again the completion of the votive cathedral, perhaps on a somewhat less than grandiose scale but still magnificent. The facade, completed in 1376, is composed of red, white and black marble, and is adorned with sculptures and mosaics. It is 30 meters wide and 42 meters high. The statues of the Prophets, the first Popes, the Apostles and Evangelists adorning the facade are the work of Giovanni Pisano's pupils. The facade has three doors, with the center one having a relief which depicts the lives of St. James and St. Anne, the work of Tino da Camaino. The upper portion of the facade, in the style of an enormous triptych, is the work of Giovanni di Cecco (1377). The central rose window is crowned by little tabernacles with arches wherein are busts of the Patriarchs and Prophets. The Venetian mosaics depict the Presentation of Mary in the Temple, The Coronation, and the Nativity. The bell tower, of black and white stripes of marble, rises 48 meters and is the work of Agostino di Agnolo. Its interior is unique because of its pavement which is divided into 56 squares which depict sacred scenes, the work of more than 40 artists who labored from 1369 to 1547. These squares are an encyclopedia of biblical and secular information portrayed in marble.

Diagonally opposite to the left of the bell tower is a Baroque Votive Chapel where is found the highly venerated painting of the Virgin, done in the 13th century. The magnificent angels holding the icon were done by Bernini.

August 15 is celebrated as the day of dedication of the Cathedral, and on this day there takes place a City Festival as a reminder of the vow made centuries ago. The square in front of the palace witnesses a historic race where jockeys and horses, dressed and bedecked in 15th century costumes and trappings, race through the city streets competing for the "Palio," the banner of the Virgin. In this manner, the Sienese remember the vow their ancestors made centuries ago which gave the world a Cathedral of such magnificence, but which is also a remembrance of a promise kept.

CATHEDRAL OF THE ASSUMPTION OF TOLEDO: When Toledo is mentioned one is reminded of El Greco who chose the city for his home and where he painted many of his masterpieces. The city is built on the side of a hill, some 1500 feet above sea level. In El Greco's painting, "View of Toledo," the bell tower of the cathedral may be seen to the left of the castle. Toledo is part of ancient history. Rome conquered it in 190 BC and named it Toletum. The Visigoths made it their capitol in 418, and the present cathedral is built on the site of a former Visigoth Cathedral of Santa Maria, which was used as a mosque from 711 to 1085, during the Moorish occupation.

The Cathedral was begun in 1225, however, the first stone for the present building was laid in 1227 by Ferdinand III, the Saint (1217-1252), and completed in 1493 by Cardinal Mendoza.



It is a Gothic Cathedral with Mudejar influence (Spanish-Moorish). It is believed to follow the plans of Master Martin and Petrus Petri, however, it was Pedro Perez de la Higuera who introduced the Mudejar influence.

The main facade was begun in 1418 and has three portals which are called "Puertas del Pardon" (Doors of the Pardon), with "dell Infierno" (hell) on the left and "del Juicio" (judgment) on the right. The doorways are decorated with angels, saints and prophets. The tympanum is a bas-relief showing the Virgin giving the Chasuble to St. Ildefonso, and in the upper section is a Last Summer. The Virgin is said to have appeared here to St. Ildefonso, and the incident is commemorated in the Chapel of the Descent of Our Lady into the Church.

The tower rises some 300 feet and was built between 1380 and 1440 by Rodrigo Alfonso and Alvar Gomez. It is divided into three sections, with the first containing the Mozarab Chapel, and the top floor of this section housing the Great Bell, cast in 1753, and weighing 17 tons. The second section is octagonal in shape, and the third forms the spire.

The Cathedral has five naves, the main one being 350 feet long, 186 feet wide and 98 feet high. The five aisles are supported by 84 columns. It has many rose windows, and in all there are some 750 windows in the edifice, many with magnificent stained glass. The oldest ones are in the del Reloy facade (The Clock facade). The five stained glass windows at the end of the main nave tell the story of Jacob and are the work of Alejo Zimenez and Gonsalo de Cordoba.

The Capilla Mayor, or Main Chapel, is enclosed by a huge grill, the work of Francisco Villalpando (1548), which is surmounted by a colossal statue of Christ, 39 feet high and 29 feet wide. The five-tiered Main Altar is in Gothic style, and has scenes from the New Testament. On the altar is a huge Calvary Group. In a niche above the tabernacle is enshrined the beautiful statue of "Our Lady of the Tabernacle," who is the Patroness of the City of Toledo and of the Toledo Archdiocese. The stained glass windows in this Main Chapel were done in 1418 by Jacob Dolfín and Joachim of Utrecht and depict scenes from the New Testament.

Fifteen radiating chapels adorn the interior, but two in particular should be mentioned. The Chapel of Our Lady of the Sanctuary was built for the keeping of relics. Here is enshrined a white marble statue of the Virgin, a masterpiece of 12th century French sculpture. The Chapel of the Descent of Our Lady into the Church has a legend that on this spot Our Lady appeared to give the chasuble to St. Ildefonso. The Chapel was built by Vigorní, who died in 1533, and finally completed by his brother. Above the enshrined spot is a plaque which states, "We shall worship in the place where her feet have stood."

One of the most interesting Chapels is the Mozarab Chapel located on the south side near the "Door of the Pardon." It was built in 1504 by Enrique Egas and has a sculptured group of "The Pieta." In this Chapel is celebrated a cult known as the "Goth," which means early Christian Rites which were observed before the Moslem invasion. The Rites were restored by Cardinal Francisco Jimenez de Cisneros and approved by the Pope. Mass is celebrated here every day in the Mozarabic ritual. On the altar is an Italian mosaic, and opposite is the fresco of the Virgin and Child, by John of Burgundy, 1514, which commemorates the siege and capture of Oran, which Cardinal Cisneros personally organized. The Cardinal was commemorated on a 1963 airmail issue by Spain, Scott C176.

A visitor may stand inside the Cathedral of Toledo and marvel at the work of man and the beauty achieved, and perhaps not believe what he sees.

CATHEDRAL OF THE BLESSED VIRGIN, SALISBURY: The See of Salisbury was founded in 705 at Sherbourn. After several moves, first to Ramsbury about 920 and then to Old Sarum about 1075, it was moved permanently to Salisbury in 1228.

Gothic monuments are once again the objects of a nation's pride, and the Cathedral of Salisbury is considered one of England's jewels. During the Middle Ages Britain was astir with the building of great cathedral, and this era is accepted as the summit of architectural achievement.



Gothic architecture was introduced into England in about 1175, in the rebuilding of the choir of Canterbury Cathedral. However, half a century later it had developed a character all its own and became known as "Early English Gothic." Many cathedrals in Britain had been started in this style but never entirely completed as such, and that is why only Salisbury is considered to be a true Gothic Cathedral in the Early English style.

To the average visitor to Britain's cathedral, the word "cathedral" seems to mean the Gothic period when churches and cathedrals began to soar, when the rounded arch gave way to the pointed arch, and stone facades were enriched with carvings which survive to the present as wonders in craftsmanship. As the size of the windows increased, the interiors were filled with light delightfully filtered through the stained glass, which seemed to warmly embrace the worshippers.

The settings for the old Cathedrals of England are said to be "too secluded," however, this is due to the fact that many of them originally were Abbey Churches, and included Cloisters, Chapter Houses and Inner Courtyards.

The main part of the Salisbury Cathedral was erected between 1220-70, a relatively short time for such a magnificent edifice. The spire, designed by William of Farleigh, was built in 1334-65, during the reign of Bishop Wyvil. Rising 404 feet, and said to weigh 6400 tons, it is the tallest cathedral spire in Britain.

A cathedral is built primarily as an act of faith, not only for today but for all time. Here in Salisbury a visitor stands in awe at what man accomplished in an era designated as barbaric, uneducated. Here, as in all magnificent cathedrals, one sees the dignity and beauty which man has put into a building of stone for the glory and worship of God.

VENEZUELA: MARIAN INSCRIPTION ON COAT-OF-ARMS - July 1967 Issue



Celebrating the 400th anniversary of the founding of the City of Caracas, Venezuela issued a two-stamp set on July 28, 1967. The 0.65 airmail stamp shows the "Arms of Caracas." Encircling the lion emblem is the Latin inscription "AVE MARIA SANTISIMA SIN PECADO CONCEVIDA EN EL PRIMER INSTANTE DE SU SER NATURAL" - "Hail Mary, Most Holy, conceived without sin from the very first instant of Her conception." This same inscription is seen on a 1951 issue by Venezuela, Scott 486-491 and C365-373.

The Spaniards brought their belief in the Immaculate Conception to America centuries before the Dogma was proclaimed. This belief was included in the ancient coat-of-arms adopted by the City of Caracas, which already was a Bishop's See in 1530.

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NOJEX AWARDS: Henry Zebrowski of Harrison, New Jersey, received the Father Wisniewski award for his "Madonna on Polish Prisoner of War Issues." Arthur W. Clinton, Jr., New York City, received the Marian Philatelic Study Group award for "Pages from a Marian Collection." Mr. Zebrowski also received a special North Jersey Federated Stamp Club Award. Tony Rizzo, Chicago, was awarded the NOJEX Bronze medal for his exhibit of "Queen of Peace."

START PREPARING YOUR RELIGIOUS AND MARIAN PAGES FOR ENTRY INTO THE 1968 NOJEX EXHIBITION. COROS PLANS TO CELEBRATE ITS 25TH ANNIVERSARY IN CONJUNCTION WITH NOJEX AND PLANS ARE BEING MADE FOR 100 FRAMES.



The S/3.00 airmail value in this set reproduces a Murillo painting now in the Sala di Marte of the Pitti Palace in Florence. It is an oil canvas, measuring 61-3/4 x 42-1/8 inches, and was painted between 1650 and 1660. It is also called "Our Lady with the Infant Saviour," and "La Virgen Gitana" (The Gypsy Virgen) by the Spaniards.

Here we see a seated Madonna, beautiful and sedate, robed in soft red with a blue mantle across her lap, a sheer veil partially covering the dark hair. She holds the standing Christ Child; His left arm rests on the Virgin's right elbow, while His right rests on her upper chest.

Murillo was a master in having his Madonnas express maternity in its most natural and spontaneous form, and in this stamp design we see a very good example of this. It would not be difficult to assume that the Blessed Virgin had just given the Christ Child a bath, as all mothers do, for it would appear that the cloth in her left hand might be a towel or drying cloth. The grace and charm of a Murillo "Madonna and Child" are evident in this work. He created a style particularly his own in painting the Virgin, and yet all have a beauty and tenderness which touches the viewer. What made his Madonnas out of the ordinary was his mastery of color, sometimes silvery, sometimes golden, but always warm, with a natural relationship of mother to child.

Murillo is famous for his numerous Virgin and Child paintings, and particularly his Immaculate Conceptions, however, during this period there was a great devotion to the Blessed Mother, and the portrayal of these themes had a great appeal to a majority of artists during this era.

GREAT BRITAIN: THE MADONNA AND THE CHILD JESUS, by Murillo - October 18, 1967 Issue

The first Madonna to appear on a stamp of Great Britain is seen on the first of three Christmas stamps for 1967. The design reproduces a painting by Murillo now in the Rijk Museum in Amsterdam. The painting is an oil canvas, 74-3/4" high and 53-7/8" wide. Thus far we have found no information as to when it was painted.

Murillo paints an inspirational Madonna, seated amid a bank of clouds, a golden sky in the background, transmitting the appearance of being suspended between heaven and earth. She is robed in soft red, a dark mantle across her lap, a veil covering the head and then gracefully draped about the shoulders. She holds a standing Christ Child, presenting Him to the world. One senses the maternal tenderness the Virgin must feel, and also the solemnity of the Christ Child as He looks at the viewer. A contrast is made between the dark hair of the Virgin and the fair hair of the Christ Child.

The painting was purchased by William I for the Mauritshuis sometime prior to 1826. This museum possessed but one work by Murillo, a small "Annunciation," and William I desired to have another work by this artist from the Golden Age of Painting. Since 1948 the work has been on loan to the Rijk Museum.

Bartolome Esteban Murillo has been called "The Artist of the Madonna," as well as "The Spanish Raphael." He was born in 1616, and was orphaned at age 10. He must have had some artistic talent as a child for his uncle enrolled him in the studio of Juan del Castillo of Seville for study. He was deeply impressed by the works of Rubens, Van Dyck, Raphael and Correggio. In 1645-56 he carried out his first important commission for the Franciscan Convent in Seville, painting scenes from the history of the Order. This work gained for him a reputation and a great popularity, so that by 1654 he was the undisputed head of the School of Seville and had a very busy workshop. Particularly in demand were religious subjects, and in particular his Madonnas and Immaculate Conceptions. Most of his works were for convents and churches. His wife Beatrice, whom he married in 1648, is said to have served as the model for many of his Virgins. He died in 1682 as a result of a fall from the scaffolding while painting the "Be-throthal of St. Catherine."



The Christmas Stamp Commission of New Zealand has selected some beautiful masterpieces for their annual Christmas stamp, and has received high commendations for the chosen designs. This year, their seventh, they chose "The Adoration of the Shepherds" by Nicolas Poussin, a French painter. The work was recently acquired by the National Gallery in London.

However, only the lower right portion of the painting appears in the stamp design - the Infant Christ Child, the Blessed Virgin, St. Joseph, and the oxen. The Infant lies on a white cloth placed over a small feeding trough filled with hay. The

Blessed Virgin kneels at His side, with St. Joseph standing behind the Virgin and holding a traveler's walking stick.

The original is an oil canvas, measuring 38 x 29 inches, was painted about 1636-37, and includes three shepherds, and a shepherdess bearing a large basket of fruit. The scene is placed just within the entrance of immense ruins of a temple, and through the columns may be seen the annunciation of the glad tidings to the shepherds in the distance. Five angels, bearing garlands, hover above the Nativity scene. This oil canvas is the only extant Poussin painting of the Nativity although numerous versions of the theme exist, for the most part in engravings and sketches which were done by Poussin.

Nicolas Poussin was born in 1594 in a hamlet near Les Andelys in Normandy. Although his people were farmers, he was given an education and was referred to as an "intellectual painter." He had a talent for drawing and was mostly self-taught, however, he did acquire further knowledge while working with Quentin Varin who was painting altar pieces for Les Andelys churches. When he was eighteen he went to Paris, where he worked for minor painters and also studied the Royal collection and Italian engravings.

In his late twenties he was commissioned by the Jesuits in Paris to paint six large panels commemorating the canonization of various saints, among them Sts. Ignatius of Loyola and Francis Xavier. This work attracted the attention of Cavaliere Marino, a member of Marie de Medici's Court; Marino invited Poussin to join his household and arranged for him to go to Rome. He arrived in Rome in March of 1624 and found residence with the French painter, Simon Vouet. At this point began recognition of his work.

In 1640 he became first painter to the King of France, but preferred living in Rome and returned there in 1642. From here on began what can be considered his great years, for he painted the most powerful of his stoical and religious subjects. In 1648 he began the series of landscapes and Holy Families. He suffered a partial paralysis in early 1665 and never left his bed again as various contingent complications set in. In his last will he asked to be buried in the parish church of San Lorenzo in Lucina. He died November 19, 1665.

PANAMA: VOW OF LOUIS XIII, by Ingres - August 1967 Issue

The 0.05 balboas stamp reproduces an Ingres painting which he completed in 1824, now in the 18th century Cathedral of Montauban, France. It is an oil canvas, 165-3/4 x 103-1/8 inches, signed "J. Ingres 1824," and was intended as an altar piece.

It would appear that Ingres found inspiration for this work from Raphael's "Sistine Madonna" for he paints a Virgin holding the Christ Child, seated on clouds, against a luminous sky. Two angels have drawn back the drapes and two cherubs are seen in the cloud bank, one on each side of the Virgin, holding lighted tapers. Louis XIII kneels in supplication. In the bottom right two cherubs hold a placque on which is inscribed, VIRG DEIP REGN VOU LUDOV XIII A.R.S.H. He portrays a Virgin of beauty, dignity and tenderness. Her face bears a resemblance to the Virgin in "Our Lady of the Blessed Sacrament seen on the labels issued by Peru in 1954 commemorating the Eucharistic Congress.



The picture was commissioned on August 29, 1820 by the Minister of the Interior for the Cathedral of Montauban upon the recommendation of Baron Portal, then Minister of State and a compatriot of the painter. The price agreed upon, 3000 francs, was doubled by the Administration as a result of the picture's success in the Salon of 1824. This also procured for the painter admission to the Academie des Beaux-Arts. The subject was selected by the Chevalier de Balzac and the Bishop of Montauban, however, we have found no information as to why it was so named; there may be a connection between the picture and the 86-day siege of Montauban by Louis XIII.

The work was first exhibited in the Montauban Town Hall and then placed in the Chapel of the Virgin behind the main altar of the cathedral. It caused some commotion due to the nude cherubs, which resulted in vine leaves and gilt paper being placed on the Infant and the two small cherubs. Later Ingres obtained permission to restore the painting to its original state. Even though he had accepted the commission for the cathedral he wanted to have the painting in the Town Hall; he was unsuccessful in this but did succeed in having it transferred to the vestry room of the Cathedral, where it is today.

Jean Auguste Dominique Ingres was born in Montauban in 1780. His father was a sculptor and musician, and passed these talents on to his son for Jean supported himself by being a violinist during the years he studied art. He was a pupil of Vigan and Briard, and in 1797 of David. In 1806 he went to Italy to study Renaissance Art, and particularly the works of Raphael, whose influence is seen in many of his paintings. He returned to Paris in 1824 and became a teacher, but in 1834 was called to head the School of Rome. He stayed in Rome until 1841, when he returned to Paris. An exhibition of his works in 1855 won for him great acclaim. He died in 1867 after a life of honors and renown.

BRAZIL: OUR LADY OF APARECIDA, PATRONESS OF BRAZIL - October 12, 1967 Issue



A single stamp having a 5 centavos value was issued to commemorate the 250th anniversary of the finding of the miraculous image of "Our Lady of Aparecida." On a white background is seen the original image above the magnificent new Basilica of Our Lady of Aparecida. A special cancellation, also showing the Patroness was authorized for the first day of issue.

The history of the image is recorded in a document which was written during the period. It states that in October of 1717 the Governor of Sao Paulo was passing through the city of Guaratingueta. The inhabitants wished to present him with some fish from the Parabai River because they were delicious. The river is about three miles from Guaratingueta, and flows through the town of Aparecida, the latter located about one and a half miles from Porto Itaguassa. Three fisherman set out to catch the fish, but their luck was bad and no fish were caught. About to give up in disgust, one of them, Juan Alves by name, decided to try the river near Itaguassu; he paddled his boat to the place and cast out his net. Instead of catching fish, however, he caught what appeared to be a headless statue. He tried again, and this time still no fish but the head of the statue. On the third cast of his net, however, he

caught so many fish he almost filled the boat. Returning to his companions he showed them the extraordinary catch of fish and the two pieces of the statue. They cleaned it up some, and although they did not know how it came to be in the river, they recognized it as an Immaculate Conception, and today the complete title of the image is "Our Lady of the Immaculate Conception of Aparecida."

One of the fisherman, Felipe Pedroso, took the two pieces of the statue home and put them together. He then built a small and simple altar in his home. Later one of his sons took it to his home in Itaguassu and there built a rustic oratory to enshrine the image. To this oratory the people of the area would come every Saturday to recite the rosary and sing hymns of praise. In this manner devotion to Our Lady of Aparecida was begun, and she became known as "La Aparecida" - "She who appeared." Some cures obtained and many favors granted through its intercession.



In 1745 the Bishop of Rio de Janeiro, D. Fray Juan de la Cruz, commissioned a chapel to be built. The chapel was dedicated on July 26 of that year and given to the care of the Pauline Fathers. A Confraternity of Our Lady of Aparecida was instituted in 1752, and to it was entrusted the care of the image and shrine. Pilgrims increased in number as the years went by, and in 1846 construction was begun on a larger shrine, however, it was not completed until 1888 due to various interruptions. On December 8, 1888 the Bishop of Sao Paulo dedicated the Shrine, and in 1893 it became the parish church for the area and was assigned to the Redemptorist Fathers.

In April of 1904 it was made a Minor Basilica. A great Fiesta was held on September 8, 1904 to celebrate this event. Prior to this Fiesta the Prelates of Brazil had requested Pope Pius X to crown this highly venerated and miraculous image. Thus it was that on September 8, 1904 the crown was bestowed on the image. Also, on this day "Our Lady of Aparecida" was declared the "Queen and Mother of Sao Paulo." In 1930 the church was made a full Basilica, and in this year "Our Lady of Aparecida" was proclaimed the "Patroness of Brazil."

The 50th anniversary of the crowning took place in 1954. A Marian Congress was combined with the celebration of this anniversary, and to commemorate this event Brazil issued a stamp (Scott 805) showing the dressed image of its Patroness.

The image is enshrined on the high altar of the Basilica. It is made of terra cotta and measures 37 cm in height.

On August 15, 1967 Brazil issued a 20 centavos stamp showing the "Rose of Gold" which Pope Paul had presented to Brazil's Patroness. Professor Marchis was commissioned to execute the "Rose of Gold." It was blessed on Rose Sunday of this year and presented to "Our Lady of Aparecida" on August 15, 1967.

A special Marian cancellation was authorized for the first day of issue of the stamp.

The town of Aparecida is called the "Spiritual Capital of Brazil." The new Basilica is said to be the largest in South America. Although Aparecida is what might be considered a small town, it is the See of the Archbishop because of the importance of the Shrine in Brazil. October 12th is celebrated as the Feast Day of Brazil's Patroness, and it was appropriate that on this day in 1967 Brazil issued a stamp to honor its Patroness in a 250th anniversary.

CATALOGUE OF COLOMBIAN STAMPS WITH RELIGIOUS MOTIFS: Rev. Father Ricardo Struve, Bogota, Colombia, has compiled a catalogue listing all Colombian stamps having a religious motif or subject. It has 71 pages, with stamp illustrations and a brief description of the design in English, Spanish, German and French, together with Scott, Yvert, Michel and Gibbons catalogue numbers. We have a supply of this valuable catalogue available at \$1.50 per copy. Please send orders and remittances to: W. J. Hoffman, 424 West Crystal View Avenue, Orange, California 92667.

This work was issued by the San Gabriel Group of Colombia and has been adjudged as an "Official Catalogue of the World Union of St. Gabriel." We recommend it very highly to collectors of Religious philately.

MALAWI: Just before we went to press we learned that Malawi will issue a Christmas stamp. Values to be 4d, 9d, 1/6 and 3/. The design will show a CRECHE - The Blessed Virgin and St. Joseph kneeling to either side of it.

GIBRALTAR: Christmas stamp, 2d and 6d, will show a seated Virgin, holding the Infant, and St. Joseph on the Virgin's right.

MARIAN PHILATELIC STUDY GROUP

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Commemorating Pope Paul's visit to the Ephesus Shrine, Turkey released a 2-stamp set on July 26, 1967. The 130 kurus value shows the image of "Our Lady of the Miraculous Medal" on the altar within the Shrine. This is not the first time Turkey has shown the Shrine and Our Lady on its postal issues, so perhaps a brief review might be of interest to new collectors in the Marian field.



The image seen on the stamp is considered a modern one. At one time it stood on a pedestal before the house. Prior to 1950 it was thrown into a nearby ravine by vandals, and when recovered the hands were missing and never found; the statue was allowed to remain in this state. It is of cast iron, bronzed, and about 50 inches high.



Tradition states the Blessed Virgin and St. John lived at Ephesus. For centuries the people in the area gathered at a small chapel on Bulbul Dag on August 15 of each year to honor the Dormition of the Virgin. This ritual had been handed down from one generation to another. It was not until a book was published which recorded the visions of Anne Catherine Emmerich that any great attention was paid to Mary's House. In this book the visionary detailed the daily life of the Virgin while on earth. A translation of the book into French led to the formation of a geological expedition to Ephesus, and artifacts uncovered confirmed the site and descriptions given by Anne Catherine.



Father Poulin, a Lazarist priest, is called the "Apostle of Panaya Kapulu," for through his efforts knowledge of the existence of the Shrine was spread. The Lazarist Order undertook the care of the Shrine. In 1893 permission was granted to hold religious services there, but pilgrimages did not begin until 1896.



Actual restoration dates to April 1951 when the Turkish Government decided to capitalize on pagan and Christian holy places in Turkey. In May 1951, through the efforts of Archbishop Descuffi, a society known as the "Panaya Society" was formed and dedicated itself to restoration of the House and area. Special efforts were made to preserve the house just as Anne Catherine had described it.



In 1953, to publicize the restoration, Turkey issued a set of stamps. The 20 kurus value (Scott 1104) shows the restored interior with the image of Our Lady on the altar. At the top are the words "Efes Panaya Kapulu" - Ephesus House of the Most Holy Virgin.

The 1 lira value (Scott 1107) shows the restored exterior. Notice the squared form and high windows, just as the visionary described. Looking through the door one sees the statue on the altar.

A second set of stamps was issued December 8, 1962 to publicize the Shrine as a tourist attraction. The 30 kurus value (Scott 1556) shows the image in the pre-restored interior. At the bottom are the words "Meryam Ana Efes" - Mary's House Ephesus.



The 40 kurus value (Scott 1557) shows the image on the altar in the restored interior. It is slightly larger than that seen on the 20 kurus stamp of 1953 (Scott 1104).

The 75 kurus stamp (Scott 1558) shows a side view of the restored exterior, and the 105 kurus value (Scott 1559) shows a full length view of the image, and enables us to see it has no hands.

The best road in Turkey leads to the Shrine. Visiting State officials are brought to the Shrine. Muslim prayer-rugs are available for those of the Muslim faith who come to visit and may wish to pray. The Montfort Fathers now have the care of the Shrine but we do not know when the change was made.

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